THE
KINEMATOGRAPH
And LANTERN WEEKLY
Incorporating The Optical Lantern Journal and The Magic Lantern Journal.
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The Kinematograph and Lantern Weekly was the first journal published devoted to motion pictures and is recognised as the authority on all trade matters.

It has agents and correspondents in and is circulated throughout the world.

The subscription is 6/6 per annum post free.

Advertisements and news for current issue must be received by Tuesday to ensure insertion.

Contributions, interesting items, etc., invited and paid for at the usual rates.

Advertisers should note that our journal covers the whole field: manufacturer, factor, exhibitor, etc., and that announcements are read by *everyone* interested in the trade.

The Kinematograph Exhibition.

AN INTERVIEW WITH THE PROMOTER.

It was in the smoke-room of a popular West End club that we "ran him to earth"; he is a dark gentleman of middle age, somewhat dapper, alert as to expression, evidently keenly observant, and certainly an enthusiast. We allude to Mr. Bernard Brown, to whose initiative is due the fixing of the forthcoming Kinematograph and Optical Exhibition to be held at the Crystal Palace in July.

"It has been my intention for years past," he tells us, "to run an exhibition of optical apparatus, kinematography and photographic art. I have for a considerable period been in a position to watch developments at the Crystal Palace, and I think I know its possibilities as well as anyone; I shall have associated with me gentlemen of extensive experience in the organisation of exhibitions as well as experts in the trades represented; and as the new authorities not only give me *carte blanche* but are desirous of helping in every reasonable way, I think success is assured."

"You consider the Palace a suitable site?" we ask.

"Certainly; none better," our companion decisively asserts. "The building was originally intended for Exhibition purposes, the lighting (so important on this occasion) is almost perfect at any hour, the magnificent Courts are easily darkened and afford a number of *petits théatres* unobtainable elsewhere. Some say the space at command is excessive, but surely unrestricted area is an advantage?"

"Granted," we reply, "but how about the recent financial difficulties?"

"To a certain extent," rejoined Mr. Brown, "I am behind the scenes; at any rate I know more than the man in the street on this matter. The coterie of financiers who, during the last decade, have controlled the Palace have been changed for the gentleman who, as Receiver, is now at the head of affairs and who is an astute and highly qualified man of business. Under his administration there is already a marked improvement in all departments, everything ordered is paid for promptly, repairs and up-keep are scientifically treated, confidence is being restored, and the staff is working with renewed energy. Motor buses will almost immediately be running regularly to the main entrance, other facilities of approach will be vastly improved and the railway service accelerated. A most promising list of fixtures has been definitely booked for the coming season; indeed, it is computed that the attendance during July will reach at least 700,000, independent entirely of the special attendance at our Exhibition. It seems, therefore, reasonable to anticipate that our event will actually 'appeal to the million.' It is surely advantageous to hold the Exhibition at a place where large assemblies can be relied upon, rather than at a less popular building where the 'gate' would be limited to those coming specially. The exhibitors must necessarily benefit by having locations in easy view of an extended concourse of spectators. This argument is considerably emphasised by the interest in not only kinematograph entertainments, but also in photography—everybody is now an amateur 'snapshottist'—and even in certain branches of optics; a representative assemblage of all that is new and worthy of remark in these directions cannot fail to command the ready attention of all comers, and as Mr. Godfrey's Military Band will play daily in the vicinity of the Exhibition, there is little doubt that the majority of the visitors will have the stalls brought under their notice."

"Is your classification exhaustive?"

"We include in our synopsis everything *germane* to the three sections; you are interested in the kinematograph section, which at this juncture is perhaps of more importance from a popular view than the others. Now in this category we embrace projectors, films of all kinds, gramophones, singing picture machines synchronisers, film boxes and reels, arcs, burners, lenses, slides, lanterns, electric light fittings, cylinders, fittings, etc., for oxy-hydro lighting, gas producing devices, screens, frames, iron boxes, portable stands, platforms, non-flam materials of every sort, automatic pianos and other mechanical musical items, carbons, limes, enlargers, reducers, prismatic projection outfits, and—oh! a hundred and one other things in that department alone."

"The Exhibition will be International?"

"Absolutely so," Mr. Brown replies. "Indeed I may say in this direction—that is to say, foreign exhibits—we are possibly more advanced at the moment than in the home market. You see, the exigencies of the somewhat

EDISON FILMS

Orders now being taken for future delivery from the Factory, Orange, N.J., U.S.A. for

The Star of Bethlehem

A beautiful reverential picture showing the eventful period preceding the birth of the gentlest of men. Throughout, the action is beautifully sustained: enacted in a reverent spirit. Costumes and characters historically correct, and a cast of nearly one hundred persons, making this a finished production in every sense.

No. 6432 **Code "Ventanilha"** **Length 935 feet**

A Canadian Winter Carnival

A panoramic view of Montreal, and scenes showing the principal Winter sports in Canada—Ski-Jumping, Civic and Merchants' Sleigh Drive, Ice Harvesting on the St. Lawrence, Snow Shoeing, Tobogganning and Skating.

No. 6433 **Code "Ventappopa"** **Length 985 feet**

A Midnight Supper

A story showing how the fair students outwit the Preceptress of the College, and get some fun at the expense of the poor porter.

No. 6434 **Code "Ventarola"** **Length 530 feet**

Love is Blind

Owing to the resemblance of butler to master, jealousy distorts the vision of mistress and maid. Everything is straightened out by the intervention of a friendly policeman and explanations.

No. 6435 **Code "Ventarron"** **Length 415 feet**

New Subjects made each week.

Write for descriptive Circulars.

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BRITISH MUSEUM

delicate position of affairs at Sydenham precluded my making public in the United Kingdom the preparations I have for some months past been completing provisionally. During this time I have secured the co-operation of a well-established Exhibition organisation, with the result that I already have the command of active and responsible agents on the Continent, in the Colonies, America, and elsewhere. Before the prospectus is in print, therefore, I hold definite applications for spaces from several leading manufacturers abroad, and the use of the demonstration courts is keenly sought after."

"It is perhaps scarcely a diplomatic enquiry; but may I ask whether you will give special facilities to the members of any Association or Trust?"

"My dear sir!" exclaimed Mr. Brown, with some warmth, "you are not the first to put to me a similar enquiry. I am out to do the best I can for all parties, and by so doing to enhance my banking account. I favour none; my grindstone is open to every axe on terms. I am ready to place a commodious room, at any reasonable hour, at the disposal of any section of the trade or other parties interested, for the discussion of any matters vital to the interests of any section of our supporters. I have no leanings for or against any party. I neither side with showmen against manufacturers nor the reverse. My Exhibition will afford an excellent opportunity for the discussion of all these vexed questions on this side of the Channel, and it seems to me that British interests will be best served by ventilation at home."

"Do you suggest admission to such meetings shall be by ticket?"

"I suggest nothing as to the organisation nor the conditions of such discussions. I merely offer full and complete facilities to any reputable bodies. I have even gone so far as to reserve the use of a large hall in the immediate vicinity of, but outside the palace in case it should be required for public meetings, entirely free from any cost for admission; you see, therefore, my preparations are fairly complete."

"Certainly it appears so. Now as to awards, etc.?"

"If you will wait a few days till our detailed prospectus is in print you shall have an advance copy (I am an admirer of the Weekly). I think you will say that very ample provision has been made in this direction. I have already before me the ideas of several showmen as to what is needed to sustain public interest in kinematograph exhibitions. I am watching the L.C.C. requisitions and the terms of Mr. Gladstone's Bill. This exhibition must include special plant to meet the practical requirements of to-day. We shall offer corresponding prizes and certificates. The present time is, I consider, peculiarly suitable for a general congress of all Britishers interested in the industry; it will promote explanation and should clear away any misunderstanding still existing as to the differences which have been so long debated. New conditions, both commercial and legislative, necessitate new provisions, and I shall welcome the ideas of experts with the object of facilitating matters."

"Will you have anything very unique on show?" we enquire."

"We have definitely secured at least one very startling departure in connection with the optical lantern. This has not yet been publicly demonstrated; it is an Englishman's invention and is most surprising. I am not allowed to describe it fully, but it secures an effect which has hitherto been considered absolutely impossible, if there still remains anything which is so," remarks our victim

"Oh yes" we reply, "certain things remain impossible yet, for instance the pleasure of prolonging this very pleasant conversation indefinitely!"

Mr. Brown smiles, "Had me there!" he says. "Well, before the Exhibition opens, no doubt your readers will have had enough and to spare of the subject; but as your excellently conducted Journal is so widely circulated I wish you would allow me to convey to your readers that I most heartily welcome any suggestions from any quarter calculated to enhance the utility and importance of the forthcoming Show. I am forming an Advisory Committee on which I want both Showmen and Manufacturers strongly represented and I should be happy to hear from gentlemen desirous of a seat at the table. The precious opportunity is at hand, let it not be wasted. Your gloves I think!—Good day!"

And Mr. Brown lights a fresh cigarette as we bow our adieux.

Condenser.

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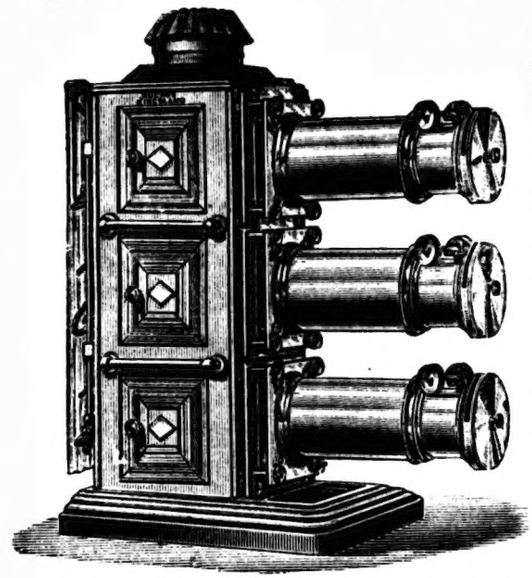

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Dimensions about 22 by 8 by 7 inches Considerably less in weight. Ventilation perfect, and will remain as cool as the larger Lanterns; extra rigid and strong to bear the weight of the larger diameter lenses; no trouble in fitting up, ready for use in a few minutes.

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The Haunted Chess Player

An unusual comic. After being "mated" by his opponent's knight, a chess player wanders into the street and attempts to work out endings on the backs of various passers-by, getting into hot water each time. Entering a restaurant, a large white knight appears to his disordered imagination to stand in the middle of the room; when he goes to embrace his lady-love he finds himself grasping an immense chess piece. The culminating horror is reached when he retires to bed—a board appearing on which the men arrange themselves and play a game.

Length 360 feet **Price £6 0 0 nett**

A Rustic Flirt

A dainty story of country life and courtship. Most of the scenes take place upon the harvesting field, and picturesque views are given of the threshing of the wheat, carting away the straw, etc. The chief characters are a harvester and his sweetheart, and the film shows how the former secures the girl's hand by his pluck in rescuing her from two cyclists who waylaid her.

Length 535 feet. **Price £8 18 4 nett.**

— 10, DANE STREET, HIGH HOLBORN, LONDON, W.C. —

Telegrams: "ALBERTYPE, LONDON." Telephone: 4707 Holborn.

Weekly Notes.

By "Stroller."

I hear that some very important changes have taken place in the *personale* employed by two of our largest film makers, and that many other firms are reorganising and rearranging their staffs with a view to economy and greater efficiency.

* * *

Of course, now is the time to thoroughly overhaul the stocks and reorganise and arrange the plan of campaign for the Summer and Autumn seasons. Undoubtedly a great deal of waste exists, and many a department needs the watchful eye of the manager or proprietor of the concern to detect those little details wanting to ensure profit to the firm and satisfaction to the customer. The slack season is this gentleman's chance, and the wise manager will devote a certain extra supervision to each deparment in turn and thus see where leakage exists and where improvements can be made.

* * *

In the Edison Co.'s advertisement last week I find we printed the title of "A Canadian Winter Carnival" as *Water* Carnival. Those ordering copies will please note.

* * *

I hear that the proprietors of the Electroscope Palace at Clapham Junction are shortly making extensive alterations to their already fine building.

* * *

One of the African papers passes some very definite strictures on "The determination of the British Government to break down the Empire's first and only real line of defence by restricting the building of warships." In a leader they say: "Even Sir Edward Grey, who has been regarded all along as a level-headed man, has at last abjectly placed his neck under the foot of Messrs. Churchill and Co., and the serious defences of Great Britain are to be left henceforward to the volunteers who have been rechristened Territorials. This precious army of amateurs, equipped with German ammunition, is to be recruited by the patriotism invoked by faked kinematograph demonstrations and cheap-jack melodrama."

* * *

Does our friend mean that the demonstration is faked or the films? Those I have seen on the subject have been particularly truthful and will impress the audience as to the country's needs far more than the journalistic piffle and untruthfulness that has been so blatant in the press at home and, I am sorry to say, in some of our Colonies.

* * *

My readers will learn with regret that the trade loses one of its leading managers in the person of Mr. C. Ivatts, the London manager of Pathé Freres, who has resigned that position, having been appointed to the responsible posts of vice-chairman of the Societe Anonyme des Anciens Etablissements J. Leyeau Fils, of Paris, and general manager of the London house of Leyeau, Ltd.

* * *

This firm, which has recently been floated with a big capital, is the Pickford of Paris, possessing 3,400 horses and a perfect battery of vehicles. Instead of moving pictures, we shall find our friend moving anything on behalf of the thousands of clients on the books of the Company, and we wish him every success in his new venture.

* * *

Mr. Louis Solenne, of the Paris house of Pathé Freres, has been appointed as Mr. Ivatts' successor in London, and he will have the assistance of the present able and courteous assistant-manager, Mr. H. Wood, and the combination of forces should be the means of still further increasing the business of Pathés in this country.

The Latest from Paris.

From Our Own Correspondent.

I am sorry to announce the death of Monsieur de Jonquieres at the age of 57. He had lately taken the direction of the "Kinema," at No. 33, Rue de la Chausee d'Antin, and had already obtained a good number of subscribers. He had been employed in quite another profession, and it was quite a short time since he had given himself wholly to the kinematographic art.

Tne following is a copy of the circular addressed to renters in France:

You lately called our attention to the insufficient length of time allowed by the makers of films, and we are of your opinion that a continuation of the short delay period by the Convention would make it an impossibility of continuing to rent films. Consequently, to prove our desire to continue the good business feeling which has existed between us, and in view of protecting your industry to our mutual interest, we propose to allow you for France only the right to have our films as stipulated by Articles VII. and VIII. agreed between us and the International Office, but it remains well understood that this right will be given you only under the rules and regulations that have been accepted by us from the Convention and which have already been notified you. It will also have to be understood that you accept all future modifications or additions that may be presented and voted in the forthcoming meetings of the International Convention as well as the observance of all obligations that might be imposed us by manufacturers of blank film.

We will supply you with films under the following conditions:—

Return of the films after 120 full days of use.

Acceptance of a account sheet to be filled up in accordance with the instruction of the INTERNATIONAL OFFICE.

An agreement not to send the films out of the French Territory.

Conservation of the marks of control on each film.

We will sell you our films at 1.25 metre for the films in black and 10 centimes for the toning, these prices include titles, &c.

Payment cash on delivery without any discount.

In order to verify the strict observance of the above conditions, we shall ask you to allow us to send a chartered accountant, at our expense who will be allowed by you to verify your books. Should any of the above conditions not be accepted, the engagement becomes at once nul without it being necessary to advise you in any way of the decision taken. We shall hold you responsible, if by your fault we are prosecuted by the International Convention of Editors. The contract to be signed by you would be valid until the 31st of December, with the facility of resigning after periods of six months in giving notice by registered letter. We would bind ourselves not to offer a similar engagement to any of our customers who would not himself agree to respect the tariff adopted between the Editors and the syndicate of Renters.

A meeting of the French Syndicate of Film Renters will be held Wednesday, April 14th, at 2 p.m., 214, Boulevard de la Villette, to consider the following subjects:

Admission of two new members.

Change of address of the Syndicate.

Proposition to be made to the makers at the next meeting.

Discussion *re* a new tarif for exhibitors.

It is easy to see where the cat is going to get out of the bag! The question re the discussion of a new tarif is going to be a hard nut to crack, as this will be the separating point between the renters and the makers if the renters are going to suffer again from swollen heads. The Eclair Company's agreement is exceedingly intelligent and is made to attract the custom of the renters, who have in their hands nearly all the exhibitors. But if the renters think they are going to raise their prices I am afraid they will find in a short time that the exhibitors will supply themselves direct from the makers and abandon the renters, who, as a rule, do not buy novelties by more than one or two copies of each for the numerous exhibitors to whom they rent.

On the 16th inst. a new Congress will be held with a view to discussing definitely the question of renters and makers. We shall assist at this meeting, and our readers will be kept *au courant* of what has taken place, in our next number.

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ROUND FORM

30/-
Each
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The NEW COMBINATION SPOOL and FIRE PROOF CASE
(Patent applied for)

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Films Always Protected
Used as the Ordinary Spool
Re-threading in the event of a break just as simple
Takes up no more space than your present 12-inch spool
The **only** real Fire Preventer—Films are Protected whether in use or not

N.B.—At no time during any Exhibition will the Film be exposed to danger

Technical Notes and Advice.

We have obtained the services of a leading expert to deal with difficulties which readers may need advice upon. Queries should be addressed "Expert," Kinematograph Weekly Office.

Wings to Lantern Screens.

The width of curtains to screens depends upon the size of the hall in which the pictures are to be projected. No hard and fast rule can be given, but as a slight guide it may be considered as from six to ten feet. The top curtain can, under certain circumstances, be tipped slightly upwards at the front should there be any likelihood of the naked electric or other light being seen by those seated at the far end of the hall.—Reply to G. H. L. (Glasgow).

Triple Lanterns.

Several correspondents who possess triple lanterns write to ask if there is any future in connection with them, or whether they should be considered a thing of the past. Triple lanterns had a glorious innings some years ago, and I firmly anticipate that they will again before very long. If one possesses a good triple, with the necessary adjuncts, it should be taken care of, but some of the very old fashioned stuff (of which there is a lot about) can be got rid of, for when the next boom comes, the apparatus will have to be of very superior make. With regard to effect slides, there are many very excellent sets in the dealer's hands, although just at present there is no great demand.

Easy Running Mechanism.

Some kinematograph operators forget that certain parts of the projector require an occasional drop of oil. It is well to attend to this ere it is too late. Do not use an oil can, but apply to each bearing with a knitting needle or sharpened piece of wood, which should be just dipped into the oil.

Dissolving with a Single Lantern.

Relative to the particular forms of carriers illustrated on page 1223, whereby an approach to dissolving could be carried out with a single lantern, Messrs. Pearson & Higgins suggest on page 1259 that a good effect can be produced by decentering the illuminant, and whilst the disc is thus partly obscured, changing the slide and then bringing the illuminant back to its proper position. Whilst an adept may be able to again quickly centre his light there are often exhibited slides of such a nature that it becomes very difficult to properly centre the light unless with a clear disc. In the olden days of the lantern it was impressed upon the operator to interfere as little as possible with his light once he got it going in a satisfactory manner, and I think the same rule applies even yet in spite of fine adjustments, stops, etc. To decentre and adjust the light between each picture means much work and anxiety.

A Lantern Tour in Outlying Districts.

Seeing that "Tramp," of Glasgow, finds O and H cylinders difficult to get, and an oxygenerator "out of the question," it becomes a difficult matter what to advise for an illuminant for his bioscope. Probably the best under the circumstances would be to try and arrange to get oxygen cylinders only on his travels, and use an ether saturator (if that will be allowed where he exhibits). The Willway saturator is a good one, and should last the two hours spoken of. A saturator of larger dimensions has lately been placed on the market, viz., The Wrench Ether Saturator. This takes a charge of twenty ounces of methylated ether, and with an ordinary mixed gas jet, is said to give a light for four hours. Whatever kind you purchase be sure and insist on getting full printed instructions. The acetylene light is out of the question for illuminating animated pictures in a public hall. "Tramp" speaks of having twenty years' experience with the lantern, but has never yet employed a saturator. With his experience of general lantern work he should soon master the intricacies of the saturator. Consult the article on Saturators, which appeared in this Journal for December 24th last, page 843.

Animated Pictures with Phonograph.

When showing on the screen, the phonograph must be allowed to run at the same speed throughout, to adopt the plan of slowing down the phonograph "at such times as may be necessary" would have an absurd effect. The slower the speed of the phonograph the lower the tone, and this, in the case of a song, would have the effect of plunging into different keys. It is the animated picture projector which must be retarded or accelerated to coincide with the phonograph.—Reply to Robert Davis.

Silk-coated Screen.

It is claimed that if a whitened screen be carefully covered with white China silk or mercerized materials, its reflecting power is greatly enhanced, and the pictures projected thereon have a crispness and brilliancy not obtainable with the ordinary screen.

Care of the Projecting Screen.

It is most important that the surface of the screen be kept in good order. When taking the round of some shows lately, I noticed that at least one-third of the screens required renovation. Some were sadly cracked, others had the marks of dirty fingers in places, whilst others appeared quite yellow, as though from age. It is a small matter to give a fresh coating to a screen just where it hangs. Hall's Decorative Distempers, which may be obtained everywhere, are very easy to apply. A slight tinge of blue may be added to a can of white if necessary. Keep clear of what is known as whitewash, this requires an experienced hand to apply properly, but the kind spoken of can be applied quite leisurely by anyone capable of using a large paint brush,—Answer to B. P. L.

Relationship Between Disc, Distance, and Focus of Objective.

If any two of the above terms are known it is by no means a difficult matter to arrive at the third. Supposing the picture or disc required is (about) 15 feet and the lantern must be placed (practically) 40 feet away we will find that the lens required to do this should be 8 inches in focus. If we have only one objective, 8 inches in focus and require a disc of 15 feet we can ascertain the distance at which the lantern must be placed from the screen, and lastly we can calculate what sized disc we can obtain with an objective ot given focus when the lantern is placed at a given distance away.

In order to simplify the matter it is necessary to give letters to the various terms, so that

A represents the focus of the objective.

B represents the diameter of the slide. In ordinary lantern slides this represents 3 (inches) whereas in connection with kinematographic film it represents 1 (inch).

C represents the diameter of the disc (in feet).

D stands for the distance between the lantern and screen.

$$\text{Thus } \frac{D \times B}{C} = A \quad \frac{C \times A}{B} = D \quad \frac{D \times B}{A} = C.$$

In the cases cited above we have for ordinary lantern slides

$$\frac{40 \times 3}{15} = 8\text{in. focus} \quad \frac{15 \times 8}{3} = 40\text{ft. distance} \quad \frac{40 \times 3}{8} = 15\text{ft. disc}$$

This method of making the various calculations is not perhaps exact to an inch when giving the distance or diameter but it is sufficiently near for all practical purposes. In fact, were one to fill pages with figures to get exact measurements of distance between lantern and screen they might inthe end only deviate a fraction of an inch after all their trouble.

When calculating for the kinematograph it must be remembered that B will represent 1 inch, hence can be ignored.

THE MAGIC CARPET

A combination of mystery and humour unparalleled, intermittently holding the audience spell-bound and boisterous. The famous Magic Carpet of the Arabian Nights' more graphically and realistically portrayed than in the exploits of the original "Magician of Bagdad." Seating himself on the Carpet in the wilds of Arabia, the sorcerer is transported with Marconi-like celerity to England, where at the entrance to a jeweller's shop the enchanted material is temporarily left by its owner. Thieving propensities of a tramp start the fun, and the innumerable people who in turn come under the Carpet's mysterious power, meet with most wonderful adventures of an extremely comical and magical nature. Marvellous are its antics; in some of which it is depicted travelling, roley-poley fashion, with one of its victims across a railway track immediately in front of an express train, up and down walls, roofs, etc., before it is once more under the guidance of its master, who has defied all the laws of gravitation in effecting the capture of his treasure.

No. 2356 Code "Carpet" Length 350 feet Tinted throughout Price £6 6 5 nett

Ice Harvesting and Building the Montreal Ice Palace

Superb and most unusual spectacles in this series of ice-bound loveliness. Numbers of men busily engaged in cutting a veritable sea of ice into huge slabs—Method of loading the Bobsleighs—Horses drawing slippery loads.

Building the Palace:—Great blocks of ice, trimmed, hoisted by cranes, and put into position—The completed structure—Its many admirers on pleasure bent.

No. 2353 Code "Ice" Length 265 feet
Tinted throughout Price £4 15 9 nett

Rita, the Bohemian Girl

DRAMATIC

A wealthy couple, infatuated by a pretty gipsy girl, with whom the parents refuse to part, determine at all costs to gain their object. The plot and kidnapping of the child are set forth with sensational effect, while the meeting of the girl with her father after a period of ten years, coupled with the old man's accusation and subsequent forgiveness of the offending parties, furnish dramatic and touching situations.

No. 4116 Code "Rita" Length 570 feet
465 feet tinted Price £10 2 11 nett

Canadian Winter Sports

Exhilarating, full of action, and a subject which will be keenly enjoyed and appreciated by all.

Winter Carnival—Gaily bedecked sleighs with caricatures, etc.—Ski jumping—Sleigh racing, horse and dog drawn—Skating and switchback tobogganing extraordinary. Much diversion from beginning to end.

No. 2357 Code "White" Length 430 feet
Tinted throughout Price £7 15 4 nett

The Fisherman's Son

DRAMATIC

Enacted amid the charming coast of Brittany, this absorbing drama of fisher life, unfolding a powerful story of hatred, mean advantage, plucky rescue, followed by the denouement and justice which overtake the villain, is at once fresh, distinct and stirring.

No. 3405 Code "Son" Length 425 feet
210 feet tinted Price £7 7 6 nett

A Benevolent Employer

AMUSING PARODY

Easy-going, indeed, is the master in this entertaining series, who treats his workmen as more than friends, and generally gives way to them in a most ludicrous manner.

No. 3403 Code "Ease" Length 485 feet
Price £8 1 8 nett

LIFE IN THE BRITISH NAVY

A Magnificent Naval Picture, singularly clear in definition, exciting, sensational, inspiring, and affording the spectator a graphic insight to the making of the British Bluejacket and the personnel of the men behind the armaments of the floating garrisons.

No. 2352 Code "Strong" Length 755 feet (640 feet tinted) Price £13 9 6 nett

PRICE 4d. PER FOOT NET.

Tinting and Toning, 1d. per each 3 feet extra.

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News and Notes.

Mr. Waller Jeffs,

on Monday, opened a six week's season at the Albert Hall, Derby, with his famous New Century Pictures, a large audience being present at the opening display. Miss Dora Kingsley was the vocalist.

Cines Co.'s Travel Subjects.

The Cines Co. inform us that they will next week issue the first of a series of travel films which have been in preparation for some time back. The first subject will illustrate A Trip Through Sardinia, and numerous other beautiful and interesting spots will be visited in subsequent subjects.

"Lion Head" Films.

Messrs. Cricks & Martin send us a well-printed, illustrated 80-page catalogue listing their chief films—from number 1 to number 170, which will be sent to film buyers on application, and will be found decidedly useful by the latter for reference purposes.

Pathe Art Films in America.

The American office of Pathe Freres continues to issue well written booklets, descriptive of the famous "Films d'Art" published by that firm. The latest to hand by the last mail deals with "The Kiss of Judas" by Mr. Henri Levedan, a familiar story being retold in terse language and a number of the most striking scenes of the film reproduced.

"Our Army and Navy."

No place of amusement in London was more crowded on Easter Monday than Mr. A. J. West's famous entertainment at the Polytechnic, Regent Street, where hundreds had to be refused admission. The fine series of pictures illustrative of the French, German and Japanese fleets came in for special applause.

The Kinematograph in Science.

Professor Sir I. Thomson, in the course of a lecture at the Royal Institution last week on "The Properties of Matter," stated that drops of water vibrate under the action of surface tension. Kinematograph pictures had been taken of this process, the periods of observation observed and the surface tension subsequently calculated.

The Olympia, Melbourne.

Business at West's Pictures is particularly big. This week's series includes Canals of Sweden (a splendid scenic production), Julius Cæsar (also excellent), The Little Plaster Seller, Toymaking, A French Art Film, A Gay Old Dog, Snapshots in India, Peggy's First Prance, Katie's Birthday, a Rifle Bill series much appreciated especially by the young folks at matinees, and a host of other subjects both grave and gay.

Johnson v. Burns Fight Film.

There appears to be no abatement in the interest in and demand for the Johnson-Burns Fight Film, and during the present week the picture is being exhibited in Dundee, Wolverhampton, Harrogate, Keighley, Jarrow-on-Tyne, Rotherham, Mansfield, Doncaster, Rochdale, Birmingham, Carlisle, Chatham, Hamilton (N.B.), South Wales and in London at Hackney and the Standard Theatre of Varieties, Victoria. Next week the picture will be shown at Nottingham, Hanley, Kingston-on-Thames, Eastbourne, New Cross Empire, Hull, Lincoln, Manchester, Coatbridge (N.B.), West Bromwich, Lowestoft, Yarmouth, Wrexham, Dublin, South Wales, and in the Channel Islands. Although there are twenty copies continually running round the majority of them are booked up, some as far as the beginning of June. In Messrs. Gaumont's advertisement will be found a list of towns which are still open, and amongst them several prominent seaside resorts. At places like Blackpool, Brighton, Margate, Southend, Bournemouth, New Brighton, Llandudno, Southport, and Morcambe, there is certainly a wide scope for the film which will appeal irresistibly to the crowds of holiday makers which are sure to flock to those popular resorts.

West's Pictures at Adelaide.

While Mr. T. J. West's Picture Company under the management of Mr. Marsh was at the Olympia, Handley Street, Adelaide, a novel competition was arranged in conjunction with the local *Evening Post*, the management of the show offering two free tickets to the persons finding most errors of spelling in a given issue of the *Post*. That both the newspaper and picture show benefited by the publicity given to the scheme goes without saying.

Mr. West Abroad.

Mr. T. J. West, of West's Pictures is starting on Friday, April 23rd, on a flying visit to Canada and the United States. He sails from Liverpool on the C.P.R. Steamer and is due in Quebec on April 30th. His Itinerary is as follows:—Regina, Winnipeg, St. Paul, Minneapolis, Chicago, Buffalo, Niagara, and New York. He is booked to return from New York on the Lusitania on May 19th, and hopes to be back in London on May 26th. Mr. G. H. Philp will be in entire control of his London office during his absence, and will attend to all business as usual.

Films of Australia.

The Australian Minister for External Affairs on March 1st assisted at the exhibition of three of the kinematograph films which Pathé Freres have taken in connection with their contract with the Commonwealth Government. Mr. Batchelor expressed himself as being greatly pleased with the pictures, which, he stated, were magnificent representations of Australian resources. Mr. Sutto, the head of the Australian expedition, left for France on March 2nd in order to complete the arrangements to open a factory in Australia. One of the pictures shown at the exhibition depicted sheep shearing in full swing at Fairbairn Station, in Queensland.

Art Subjects in Australia.

Referring to the reproduction of West's Pictures at Sydney of the Pathé Art Films, the local "D.T." says:—That beautiful picture L'Arlesienne, the pick of the whole of the Pathé magnificent fine-art films, was put on again at the Glaciarium yesterday before packed gatherings, who greeted the reproduction of the excellently depicted story with demonstrative applause. Despite this The Red Hand has undoubtedly been the "hit" of all the art films, for which T. J. West secured the entire Commonwealth rights. This combine have now opened permanently in Brisbane, the capital of Queensland, and are now established in all the principal centres and all doing well.

Dangerous Exhibition Restrained.

In the Chancery Division a motion was made to restrain the opening of a kinematograph exhibition at 124, Euston Road, in breach of a covenant in the sub-lease held by the defendant not to carry on any dangerous trade, business or occupation on the premises. It was apprehended from the nature of the building that danger from fire would result unless non-inflammable films were used. The defendant Gibbon had no connection with the exhibition, and his under-tenant, by whom it was to be opened and who had been made a defendant, declined to give an undertaking to use the films referred to. Mr. Micklem, K.C., and Mr. P. F. Wheeler

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TO THE SECRETARY

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appeared for the plaintiff: Mr. Frank Russell, K.C., and Mr. J. M. Gover for the defendant Gibbon; and Mr. Josephs for the under-tenant. Mr. Justice Swinfen Eady came to the conclusion that it was proposed to carry on what in the circumstances would be a highly dangerous business. He granted an injunction against the under-tenant till trial or further order, but it was not to prevent his opening the exhibition if non-inflammable films were used. There was no order against Gibbon.

The Animatophone.

At the Palace, Islington, the animatophone singing pictures shown by Ruffle's Bioscope Syndicate are having a great reception this week. The "Symplex" synchroniser which is being used appears perfect in its action, and the selections from "The Toreador," which are the principal items in the programme admirably demonstrate its usefulness. Its simplicity of action is such that even an inexperienced operator can immediately work the machine perfectly. We are informed by the general manager, Mr. H. R. Nathan, that the orders are being received almost faster than they can be executed.

Another Great Boxing Film.

The Gaumont Co., Ltd., inform us that they have arranged with the National Sporting Club, Ltd., to take a series of pictures of the Gunner Moir versus Ian Hague match at the National Sporting Club on Monday. Elaborate arrangements are being made, and every phase of the contest will be filmed. In addition to the match itself a series of most interesting views showing Hague and Moir training will be included, and whether the picture lasts the whole twenty rounds or not it is sure to be immensely interesting. The film will not be sold outright, but will be hired for exhibition in certain towns on conditions which will be made known to any exhibitor who applies to the Gaumont Co., Ltd. This contest, which is exciting great interest in sporting circles, is of great importance as regards the future. No one can quite foresee what the position of Ian Hague in the world's boxing circles may not become as the result of this contest. Many are disposed to see in him the coming champion of the world, and look forward with the utmost hopefulness to the time when he shall meet one or other of the American candidates for this honour. As a sporting fixture this event is, in any case, being for the championship of all England, the most important which could take place in the British Isles at the present time. So that quite apart from the kinematograph concerned, we know that these are in good hands with the Gaumont Co., Ltd. The public are perhaps more keenly alive to the importance of this match than any which has taken place of recent years in England.

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Lantern Rays.

Chemically considered we are told a diamond of the purest water is merely carbon; it is, if we may so describe it, the carbon-de-luxe. Dismissing "flashing gems on bosoms white," let us consider what is to us a far more important matter, the carbon of commerce as adapted to the Optical Lantern.

The manager of the pictures notices sudden chromatic effects on the screen certainly not provided for in the programme. He hastes to the iron box and whispers to the operator, "Why don't you watch your light?" The bio-boss is apologetic but self-excusive. "Not my fault, guv'nor, a 'salt' in the carbon." Like several other unreliable articles, those carbons were "made in Germany," albeit the explanation may have been "invented in England."

Owing to the rapid development of the arc lamp on the Continent, its value as a public illuminant being recognised there far sooner than in this insulated country, large factories were quickly equipped in Germany for the production of the indispensable carbons. Meanwhile, in England far more attention was being directed to the lighting by electricity of private dwellings, and the failure of the first attempt to illuminate the streets of the City and the Thames Embankment by electric current, created a feeling of distrust throughout Municipal England which for some years considerably restricted commercial enterprise in this direction.

When at length the lighting of our thoroughfares by electricity became general, we had no large manufacturing concerns to meet the demand for carbons, and had to fall back upon the Continental makers, the result being that over ten millions of metres of electric light carbons are now annually imported into the United Kingdom.

Indeed, it was not until eight years since that any attempt was made to erect carbon manufacturing works of any size in this country. It was then that the General Electric Co., Ltd., of 71, Queen Victoria Street, E.C., decided to enter the field, recognising as they did the importance of a British factory to render our factories, railways, thoroughfares, nay, even our Navy itself independent of foreign productions.

It does not require an abnormal imagination to picture the *impasse* which might easily be created were our Home Fleet, for instance, to be at the mercy of the country of an enemy to supply carbons for its search lights in the case of war, nor is this the only direction in which the production of carbons at home is a question directly affecting the national safety.

The factory of the General Electric Co. was erected in 1900 at Wilton near Birmingham, as nearly as possible the geographical centre of England. Having completed a vast building, the Company secured the latest machinery from abroad, a works manager of Continental reputation and a few expert workmen were also induced to leave their native atmosphere and assist in initiating British labour in a fresh direction. Progress was necessarily slow, as many candidates were found wanting in important qualifications.

Difficulties also had to be surmounted in obtaining raw material (a production of the gas works), and finally in relation to railway freightage and loading facilities, but at length all these were overcome, and the result of independent engineering tests as well as the certificate of the National Physical Laboratory proved conclusively that the Wilton carbons were equal, if not superior, to those produced at any foreign works.

Immediately the British carbons were placed on the home markets the foreign producers dropped their quotations materially; indeed, for some time, they delivered finished carbons to this country at a price barely sufficient to cover the cost of the raw material alone, the result, therefore, being that to fight this unfair competition the English makers for some years have run the factory at a loss of about £10,000 annually. Such an experience would naturally have forced a less wealthy concern to close down with the foregone result that prices would rebound to the high level obtaining when the Continental firms possessed the monopoly of supply.

The foreign makers are now selling carbons in this country at least 40 per cent. cheaper than they do in their own, and British railway companies are aiding them by conveying carbons from Frankfurt to Glasgow or Belfast via London cheaper than they will convey English made carbons from London to Glasgow direct.

The late Mr. Arnold Foster when at the Admiralty discovered that three-fourths of the carbons used in the British navy were made abroad; he immediately reversed the order of things as far as his department was concerned, and some of the Colonial governmental chiefs have copied his example. This is as it should be.

The British carbon is reliable, well made, and obtainable at the same price as the foreign article of the same quality. It is, therefore, to the interest of every consumer, if only from motives of patriotism alone, to insist on the same being supplied to him. Managers of theatres and music halls using the carbons of the General Electric Company have the advantage of ordering their needs by telephone, and can depend on prompt delivery of a satisfactory article. It is a matter of special interest to the owners of Kinematographs, and although generally regarded merely as a detail, is really of vital moment. In order that a British supply may continue to be obtainable, it is well that these considerations should not be overlooked.

The "Apostle" brand of carbons are absolutely devoid of flickering, flaring, or jumping. They are slow of consumption, and give intense light. They are admirable for open type arc lamps.

Condenser.

THE CHILDREN'S ACT.

The provisions of the Childrens' Act, 1908, which has just come into force, are of moment to showmen and especially to those giving lectures or picture shows in schoolrooms and other buildings where it is usual to pass juveniles "upstairs."

Section 121 of this act applies exclusively to the safety of children at entertainments; it reads as follows:

Section 121 (1) Where an entertainment for children or any entertainment at which the majority of the persons attending are children is provided, and the number of children who attend the entertainment exceeds one hundred, and access to any part of the building in which children are accommodated is by stairs, it shall be the duty of the person who provides the entertainment to station and keep stationed wherever necessary a sufficient number of adult attendants, properly instructed as to their duties, to prevent more children or other persons being admitted to any such part of the building than that part can properly accommodate, and to control the movement of the children and other persons admitted to any such part whilst entering and leaving, and to take all other reasonable precautions for the safety of the children.

(2) Where the occupier of a building permits, for hire or reward, the building to be used for the purpose of an entertainment, he shall take all reasonable steps to secure the observance of the provisions of this section.

(3) If any person, on whom any obligation is imposed by this section, fails to fulfil that obligation, he shall be liable, on summary con-

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viction, to a fine not exceeding, in the case of a first offence, fifty pounds, and in the case of a second or subsequent offence, one hundred pounds, and also, if the building in which the entertainment is given is licensed under any of the enactments relating to the licensing of theatres and of houses and other places for music or dancing, the licence shall be liable to be revoked by the authority by which the licence was granted.

(4) A constable may enter any building in which he has reason to believe that such an entertainment as aforesaid is being, or is about to be, provided with a view to seeing whether the provisions of this section are carried into effect.

(5) It shall be the duty of the council of the county or county borough in which a building in which any contravention of the provisions of this section is alleged to have taken place to institute proceedings under this section if the building is a building licensed by the Lord Chamberlain, or is licensed by the council of the county or county borough under the enactments relating to the licensing of theatres or of houses and other places for music or dancing, and in any other case it shall be the duty of the police authority to institute such proceedings.

(6) This section shall not apply to any entertainment given in a private dwelling-house.

It would therefore appear that the lessee, hall-keeper, or secretary of a hall, institute, or theatre is equally responsible with the temporary tenant for any injury resulting from neglect of this new law and is equally liable to penalties.

Another portion of the Act would appear in certain cases. to come within the scope of kinematograph showmanship This is the previous section applying to the "Exclusion of Children from Licensed Premises." "The holder of the licence of any licensed premises shall not allow a child to be at any time in the bar of the licensed premises except during the hours of closing." The sub-section is, however, qualified by sub-section 5, which says: "In this section the bar of licensed premises means any open drinking bar in any part of the premises exclusively or *mainly used for the sale and consumption of intoxicating liquors.*"

The Section further shall not apply in the case of railway refreshment rooms, or other premises constructed, fitted and intended to be used in good faith for any purpose to which the holding of a license is merely auxiliary.

There are also stipulations as to the education of children on tour or, as the act expresses it, habitually wandering from place to place. The parents or guardians of children above five years of age, in such cases must be able to prove that each child is either "totally exempted from school attendance," or "is not by so travelling prevented from receiving efficient elementary education." In cases, however, where a child has obtained between October and March a certificate of two hundred attendances during that period at a "public elementary school," a parent or guardian compelled by his trade or business to travel from place to place need not prove that the child is receiving efficient education during the rest of the year.

From which it would appear that the authorities consider the winter months are those in which children acquire useful information with greater aptitude.

Proprietors and managers of the more extensive places of amusement, such as the Crystal Palace, Earl's Court Exhibition, Blackpool Tower, etc., will be well advised to at once appoint strictly temperance refreshment bars where parents may take children to rest and restore the "inner man" without any risk of infringing the somewhat ambiguous and obscure provisions of the new Act. Condenser.

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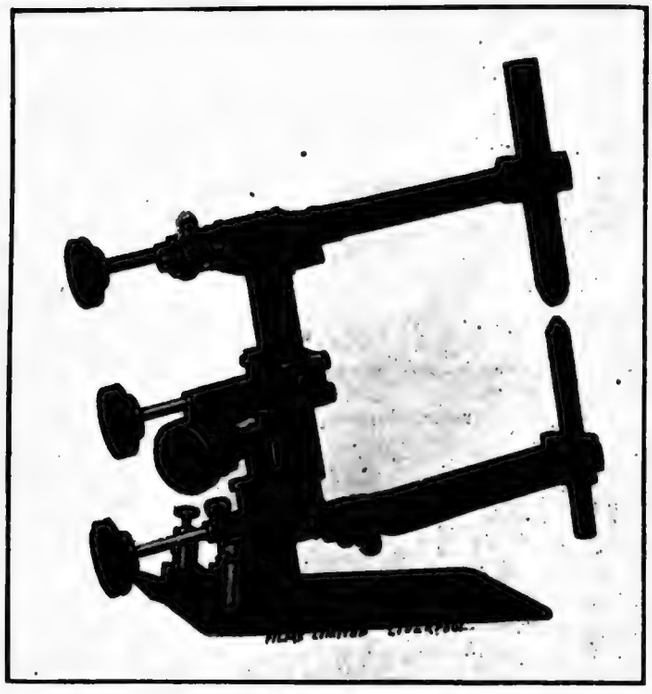

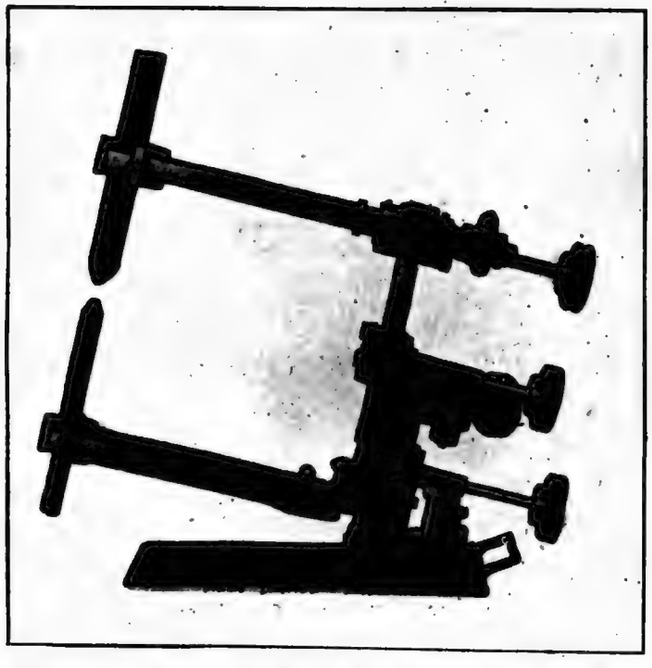

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Latest News from America.

(From our Own Correspondent.)

New York, April 7th, 1909.

Latest of the Film War.

W. H. Swanson, head of the famous film exchange whose action in leaving the Edison party for the Independents provided one of the sensations of the present conflict, a day or two ago entertained some three hundred local film men and their wives at a luncheon at the College Inn, Chicago, preceded by a demonstration of Independent film at Sherman House. Mr. Swanson once again, after a substantial meal had been done full justice to, proved himself a forcible and fluent speaker, his survey of the situation including some interesting particulars of the reasons which had led him to become Independent, and of the doubtful methods employed by the Patents Company to coerce the exhibitors.

Mr. Swanson commenced by once more emphasising the fact that in "cancelling" his licence the Trust had merely anticipated his own action by a few days. He had been Independent for some weeks, and only delayed giving notice to the Patents Company until the first issue of Independent film. Proceeding to discuss the underlying objects of the Trust, Mr. Swanson stated: "I can prove by affidavits and by living witnesses that less than a year ago two film manufacturers in Chicago remarked to numbers of parties not to go into the film renting business, for the reason that in a year's time there would be no film exchanges, but that the manufacturers would control the business themselves. . . . . Since the formation of the Film Service Association, it has been the talk of manufacturers that there were too many film exchanges in existence and the number must be reduced. Since the formation of the Patents Company it is said there are too many theatres in America. What would they do to reduce them? If they could put the small, cheap theatres in the small towns on the outskirts of the larger cities out of business, they could in this way kill the small film exchanges, and they want to get the small film renter out of the way. . . .

"If they can regulate the number of exchanges, and if they can regulate the number of shows, I have pointed out the possibility of coming into an exchange and demanding 50 per cent. of the business. In turn, what would prevent them from going into a theatre and demanding 50 per cent. of its business, if it is to continue to operate? You know that in Switzerland or France you cannot buy or rent a certain film. You must give a prominent French firm 50 per cent. to get it. What is to prevent them from doing this here?"

Mr. Swanson added that out of 150 customers of his Chicago office only seven consented to sign the Trust agreement, and referring to the orders to "licensed" exchanges to cut off supplies from exhibitors who would not sign and pay the royalty, remarked that he had not noticed that any customers had been turned off for this reason.

An interesting sidelight was then cast on the Trust's "vigorous" methods, which showed that the latter are not unwilling to stretch a point to bring back some of the firms they have lost. "After cutting off five film exchanges they had a meeting in New York last week and took some of them back. The Independents had got too much of a hold to suit them. They have taken back the Star and the Wonderland and the Pensylvania, and I was approached as to how I would feel if an invitation was extended me to come back. Owing to the fact that there are ladies present, I can hardly tell you the answer I gave that fellow. I don't want to go back. They couldn't give me their film for half price and induce me to come back."

After urging his hearers to use either Independent or "Licensed" film exclusively and not show weakness by using both, Mr. Swanson concluded a fighting speech by announcing that at least twenty-seven reels of Independent film, selected by exchange men and not by the makers, would be released each week. A weekly meeting would be held at the International Company's offices at which the leading exchange men would themselves inspect the films and decide on which should be released—so ensuring that on the Independent side at least there should be no "lemons."

Another Convert.

Explaining why he became Independent, Mr. R. G. Bachman, of the Twentieth Century Optiscope Company, says: "Seeing nothing but failure staring us in the face, caused by the demands of the Trust, we loosened up, cancelling our connections, and giving the Trust manufacturers fourteen days' notice to stop our service. The news dealt the Trust a severe blow, to think an exchange would have the dignity to cut them off. A meeting was at once called, and instead of the Trust showing an equal amount of principle, they shut off my supply immediately, without any respect to the fourteen-day clause in their Trust contract. In the meantime I had prepared for the emergency and had the pick of twenty-seven reels to supply my business. The Trust figured that if they would shut me off immediately it would cripple my business, but notices were mailed to all our patrons one day in advance of our wire cancelling our contract with the Trust manufacturers. Telegrams and letters began pouring in from all parts of the United States in less than twenty-four hours congratulating us for the move we had taken and assuring us of their hearty support. Thus far we have not lost one single account, and if the Trust don't see the gigantic blunder they have committed in the next thirty days they will go down in defeat."

Pathe's New Office.

The Birmingham, Ala., office of Pathe Freres has been transferred to New Orleans, which is regarded as a more convenient shipping point for the largely increased southern trade. C. W. Linn is in charge.

Items.

The Independents scored again by securing a picture of the Presidential Inauguration ceremonies from special positions, and so providing a film of great interest throughout, which could only be secured through Independent exchanges.

The International Projecting and Producing Company has now moved into its permanent offices on the seventh floor of the Schiller Building, Chicago, which have been completely equipped with all modern conveniences, including a bijou theatre, with two operators always in attendance to project subjects for visiting exhibitors and exchange men.

G. Gilman, who lectures in connection with the moving picture display at the Shubert Theatre, New Orleans, has been robbed of a valuable watch, a heirloom, by a hard-up jockey whom he befriended.

While a show was proceeding in a picture theatre in Sunbury, Pa., a fire broke out in a building some blocks away. The flames were seen by members of the audience, and a cry of "fire" raised. Several women fainted and a panic seemed inevitable, but the coolness of the manager and his assistants allayed the fright of the audience and seats were resumed, many of the people having had their clothes torn in attempting to get to the doors.

A trade paper, generally regarded as favourable to the Patents Company, admits that the trade will not be long divided in the present proportions. Many exhibitors are, it is said, retaining the Licensed service only until the Independents are issuing regularly, and when that happens, it says, "Look out for jumps."

The Chief of the Bureau of Licenses in New York has submitted to the Mayor a plan for avoiding the present darkness in living picture shows, which he asserts to be a cloak for immorality. Something in the "daylight screen" line is believed to be suggested.

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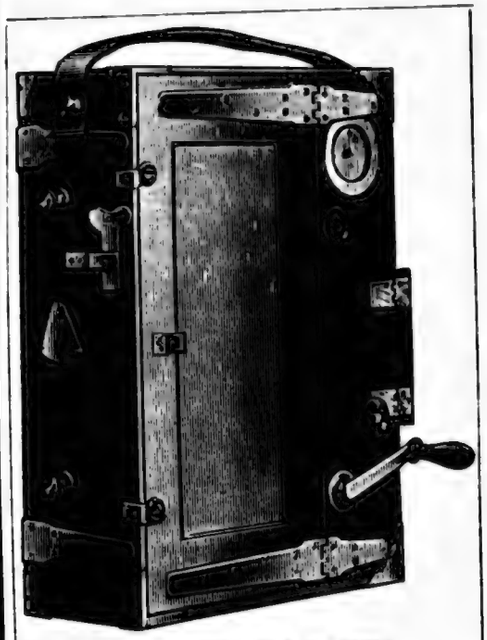

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Full description of subjects—see "Films and Makers."

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when applied to the screen. A company has been formed in Chicago to exploit it.

The Wm. H. Swanson-Dixie Film Company, of New Orleans, has gone Independent as a result of the recent exhibition of Independent films at Sherman House, Chicago. Mr. Herman Fichtenberg, the President, states that the Trust's method of levying "royalties" led him to investigate the Independent movement, and he is convinced they have the pick of the films. He adds that had he known he could have secured films of so good a quality before, he would never have entered the Trust. Over one hundred of the Exchange's customers have assured it of their loyalty.

Wm. H. Swanson & Co. continue to play a leading part in the anti-Trust campaign. The walls of their chief office are literally covered with large posters bearing such legends as "America's Largest Film Exchange and Not in the Trust," "Independent Service Means Exclusive Service," etc., etc.

A new exchange, capitalised by prominent bankers and merchants of Baltimore, will be in operation in that city in a week or so, on Independent principles.

Delivery is promised for the new McKinney projector in a short period. Many improvements have been made on the original model—necessitating some delay in manufacture.

The Board of Censors in New York has made its first report—the fairness of which is generally agreed upon. Only two subjects were condemned in their entirety.

The Kimble Electric Company has produced an electric fan with speeds of from 80 to 700 revolutions per minute, which it is claimed is absolutely noiseless and therefore particularly suited to moving picture theatres and other places of amusement.

The Chicago Film Exchange is exploiting the Britt-Summers fight film in America.

The Twentieth Century Optiscope Company claim to have increased their business 15 per cent. since becoming Independent.

The *Moving Picture News* is responsible for the statement that several "licensed" manufacturers are contemplating asking for "an account and a release" and if this is refused, will join the Independents.

A number of films imported into America by Pathé, the International Projecting Company, and others, have been held dutiable at 25 per cent. *ad valorem* as "photographs," by General Appraiser Fischer.

Two living picture operators are, according to a general report, to accompany ex-President Roosevelt to Africa, with the object of securing pictures of him bagging big game if possible.

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Round the Shows.

We shall be glad if Showmen and Exhibitors will send us their Programmes, List of Films, or any information respecting their doings. Contributions should be written on one side of the paper only and cannot be used otherwise.

Victoria Hall, York (Sidney Bacon).—Showing this week Love and Duty, Cabman's Fairy, Prascovia, Madwoman's Child, Longing for Gold, Up-to-Date Detective, Army Socks, and Ernest Wacher in illustrated songs.

Sebright Palace, Hackney Road, N.E.—The local picture, taken by the management, of Hoxton on Palm Sunday, proved a good holiday attraction. Miss Mabel Fleury is still very popular with her illustrated songs.

Public Hall, Carlisle (Sidney Bacon).—This week showing Burns-Johnson Fight three times daily and creating a sensation. Also Miss Margery in the patriotic song "Ready Every Time." Also showing The Three Musketeers, A Woman's Vanity, Lighthouse Keeper, Telepathic Warning.

The Gem, Great Yarmouth, on Easter Monday, began with a strong holiday programme, of which the chief items were The Two Sergeants, Morgan the Pirate, Mexican Army, Influenza, and A Kidnapped Mother-in-Law. During Easter week shows are given at eleven, three and eight o'clock each day.

Central Hall, Colne.—The holiday programme of Premier Pictures here, under Mr. J. Duckworth's management, include Gold Prospectors, Shrove Tuesday Turkey, The Bohemian Girl, Pick of the Russian Cavalry, Outcast's Sacrifice, Rope Making, Hunting the Brown Bear, An Absorbing Tale, and others.

Prof. Bethel's Picture Palace, Mumps, Oldham, makes a big bid for popularity with a splendid selection of pictures. The Customs Officer's Revenge, The Blind Beggar, The Two Guides, The Life of Charles Peace, The Amateur Photographer, Getting Rid of His Dog, and Tommy in Society are among the subjects.

New Hippodrome, Barrow-in-Furness (owners, Mr. and Mrs. Calvert Routledge; manager, Mr. Ralph D. Fenton).—The feature film here is the Pathé Film d'Art The Kiss of Judas, others in a good bill including Madwoman's Child, Harry is Too Fond of Women, At the Altar, How a Suffragette Got a Husband, Great Jewel Robbery, and Lost in the Snow.

St. James's Hall, Kingston (Sidney Bacon).—The holiday picture programme at this popular hall has been highly appreciated by crowded audiences. Amongst the films shown are The Pirate, Valerie, The Sailor's Daughter, Lord of Life, The Bobby and Regimental Barber. Varieties by the popular comedian Joe Humphrey. Next week The Burns-Johnson Fight.

Market Hall, Whitehaven.—The Edisonia Picture Company are going strong here. This week's programme is full of good things which are highly appreciated, and include Saved by Wireless Telegraphy, Forgotten, Bride of Tabavia, Judas's Kiss, The Castaways, and the Warwick Cinephone with the latest illustrated songs and other selections.

The Gaiety, Aberdeen. Mr. Dove Paterson has a strong Easter programme here, the films including Apostle of Gaul, Bewitched Drum, Longing for Gold, Polite Parson, Father's Grandson, and Amateur Fire Brigade. The Cinephone is to the fore with "If I Should Plant a Tiny Seed of Love" and "Ora Pro Nobis" and Mr. Paterson conducts a pictorial trip to Constantinople.

Mr. Percy Eden, resident manager, sends us the current bill for the Central Hall, Darlington, where the Edison pictures include Cartouche, Alpine Sports, Kaleidoscope, Evil Spirit in the Boarding-House, By a Woman's Wit, Foolshead Seeks for a Duel, The House Decorator and Test of Friendship. The Cinephone is as popular as ever, as are the illustrated songs, music rendered by gramophone and the artistes' competitions.

Mr. J. E. Atkinson, manager and proprietor of the Columbia Pictures, is, by arrangement with the Gaumont Co., featuring the Johnson-Burns Fight at the Town Hall, Rotherham, this week, the attraction being advertised with due prominence. Other films on the same bill include Modern Grace Darling, Voice from the Dead, Band Competition, Wonderful Scarf, Magistrate's Conscience, Farmer Jones Goes to Market, Sexton's Sleep Walk, Drama in a Stone Quarry, Woman Who Wasn't, and Curate's Honeymoon. Prices for this excellent fare range from 3d. no higher than 1s. 6d., so that the good business enjoyed by Mr. Atkinson may easily be understood.

The Palace and Shaftesbury, Swansea, under Mr. Coutts management have both good bills for holiday week, the films at the former including The White Chief, Kleptomaniac Tower of London, and The Grafter. The Shaftesbury's chief subjects were Cupid's Darts, Gentleman's Sons, Mr. Absentminded, The Mayor has no Dress Suit, and Pick of the Russian Cavalry. Cinephone selections and illustrated songs by the gramophone and vocalists are popular features at both halls.

Palace Theatre, New Brighton (proprietors and managers, Messrs. Seiners and Bennett; resident manager, Mr. Percy Perry). The N. C. T. Picture Co. opened out their nightly shows this week with that tremendous success, The Birth of a Big Gun. Other films equally popular were A Week's Absence, A Lonely Obstinacy, Hunting Extraordinary, Love Tabloid, The Forgotten Umbrella, and On the Brink of the Precipice.

Picture Palace, West Bromwich (manager, Mr. J. Bainton).—Messrs. Pool & Bosco's Pictures this week have drawn larger crowds than ever. The programme includes Our Newsboy Friend, The Village Tragedy, His First Experiment in Chemistry, and various others. Miss Ruby Billingham, of Birmingham, received a recall for her rendering of "Roses Everywhere" and "Tiny Seed of Love."

The Wheatsheaf Hall, Monkwearmouth, again reports a good selection of films receiving an enthusiastic reception from large audiences. On Good Friday two large houses were enjoyed, Pirates and Buccaneers being added to the ordinary programme. Conquest of Britain, Foolshead as Head of the Police, Mr. Jones Entertains, Getting Father's Consent, Spoiled Child, Algy Earns His Own Living, Prascovia, Where is My Wandering Boy To-night, and others are featured this week.

Villette Picture Hall, Sunderland (The Chicago Animated Picture Company); General Manager, Mr. Percival Harrison; Acting Manager and Kinematographist, Mr. Leslie Talmage; Pianiste, Miss Barkell—A magnificent programme was given here last week. The Strike Leader, Russian Cavalry, The Little Shepherd, On the Brink of a Precipice, Lake Constance, Foolshead Wished to Commit Suicide, The General's Fiancée, Rifle Bill Series 4th. The Go-as-you-Please Contests are still going strong, and Mr. Will Tyrol, the double-voiced vocalist, submits a pleasing turn.

The Electroscope Palace, Clapham Junction (which is under the management of Mr J. Fabbro, jun.), was packed to suffocation from last Thursday night to date, matinees having been given daily. Not hundreds but thousands have been refused admission. The programme has been constantly changed and is too long to mention. Amongst the most up-to-date subjects, however, are Compassion, The Two Sergeants, The Witch of Sevilla, A Spanish Romance, Miss Flirt, The Man Housemaid, The Dragonades under Louis XIV., etc. Fabbro's Improved Singing Pictures are two splendid military reproductions, "Goodbye, Little Sister," and "Goodbye, Sweet Marie," which were repeatedly encored.

Grand Theatre, Halifax.—Mr. Bob Bell, operator for the Northern Theatres Co., Ltd., writes that special attractions have been arranged for holiday week, Mr. Charles Russell making a special appearance in a "Territorial" scena, and the films including Love and Vendetta, His Ward's Love, Bohemian Girl, Tragic Love, Last Illusion, Mother Mitchell's Cot, Amateur Snake Charmer, Pocket Policeman, Life on a Cattle Ranche, and Hand of the Wizard. Dolly Golden, champion dancer, also appears.

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Frills	..	..	100
Beauty Competition	...	...	85
The Polite Lunatic	..	..	100
Moonlight Trip	..	..	150
Bad Halfpenny ..	...	...	165
Moses sells a Collar Button		...	155
High Jinks on Deck	...	...	130
Eruption of Vesuvius	..	...	150
Bird Nesting (tinted)	...	...	220
Mistress's Finery	...	...	100
Motor Boats at Monaco	...	...	150
Unfortunate Baby	...	...	355
Newly Varnished Seat	..	..	200
Troublesome Fly	..	..	200
Attack in the Rear	..	..	260
Watch Dog ...	...	...	300
Amorous Policeman	..	..	100
Sticky Bicycle ..	..	..	100
Evil Doer's Sad End	...	...	115
Cupid and the Widow	..	...	155
Pneumatic Policeman	..	...	165
Sunday School Treat	...	...	500
Coiner's Daughter	...	..	660
His Master's Voice	..	..	80
Naughty Picture	..	..	100
Panorama from a Balloon...		..	80
In a Submarine	..	..	210
Prehistoric Motor Car	...	...	125
Fun on a Ship ...	...	...	100
Wonderful Lotion	...	...	120
Captured and Shot	...	...	105
Clever Artist	..	..	120
Saved by an Elephant	..	..	125
A Cheap Ride ...	...	...	200
Pilfered Porker..	..	...	220
Catching a Tartar	...	...	350
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Automatic Statue	..	...	375
Desperate Chase	...	...	125
Tailor's Dummy	...	...	435
Dangerous Golfers	...	...	316
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Poor Mother ..	...	..	355
The Cheekiest Man on Earth		...	275
Robbers Robbed	...	...	396
Jewel Casket ..	..	...	545
Lover's Crime ..	...	...	300
Drury Lane Fire	..	...	130
Indians and Cow Boys	..	..	645
Where there's a will	...	...	675
Black Hand ..	..	..	640
Life of Nelson ..	..	...	800
Rival's Necklace	...	...	625
On the Stage ..	..	..	500
Angler's Dream	...	...	100
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Cinderella ...	...	...	600

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Thompson's A1 Pictures, which have been running for 50 consecutive weeks at the Picture Hall, Middlesbrough, are featuring this holiday week An Irish Hero, Nanthilde, My Dolly, Rich and Poor, The Strike Leader, Sacred Benares Monkeys, The Castaways, Up-to-date Detective, Mr. and Mrs. Brown go Motoring, On the Brink of a Precipice, Loving Hair Dresser's Assistant, and Fraternal Jealousy.

Jubilee Hall, Bath. Mr. James Deene's Electric Animated Pictures began a short season here on Easter Monday, giving two shows nightly and matinees on Mondays, Wednesdays and Saturdays. Mr. Deene writes that money had to be refused at the matinee and first house of the opening day. The films include Defender of the Faith, Her First Cake, Ranching in the Argentine, Oxford and Cambridge Boat Race, Troubles of a Motorist, How Mary Learned to Ride, Coiner's Daughter, Aeronaut's First Attempt, Mysterious Barrels, and Rescued from the Flames. Miss Ivy Carson, Mezzo Soprano, is very popular with illustrated songs.

Southend.

PIER PAVILION.—Jury's Animated Pictures paid a special Easter visit here and gave a first-class show, the films including Murder of the Duke of Guise, Guardian of the Bank, Prehistoric Man, and Nocturnal Thieves. Mr. Finlay Dunn also made a successful appearance,

SOUTHEND PICTURE PALACE.—The Royal Bioscope Company have opened here, giving this week Bohemian Girl, Guardian Angel, Mary Queen of Scots, Antony and Cleopatra, and Difficult Arrest among others.

T. J. West's Pictures, Bournemouth.—The eighteenth season of the above opened at the Shaftesbury Hall on Saturday, the 10th inst. Notwithstanding the abnormal temperature in the "Queen of the South," both the matinee and evening performances were attended by full and enthusiastic audiences. On Easter Monday, however, the weather conditions changed somewhat, being much colder, with the result that Mr. West again beat his own record, both afternoon and night, and his manager, Mr. T. W. Kingston, reports that considerably over 500 persons had to be refused admittance upon each occasion. The programme submitted included The Invasion of England, The Guard's Rush on Hastings, The Elf King, Forget-me-not, and a whole host of the latest comics. The interludes were filled by those excellent singers, the Misses Aileen and Doris Wood, known as the New Zealand Twins, who were accompanied by the "Australian Strauss," Miss Maud Fitz-Stubbs, and their performance of harmonised ballads, military songs, and light comedy selections were exactly to the very critical taste of a Bournemouth audience. The reception given to the entire show once more emphasised the strong sentimental bond which exists between the town and the great Australian enterprise which makes Bournemouth its English centre.

North Shields.

BORO' THEATRE.—For Easter week the energetic proprietor of this hall has an appropriate programme which includes the following films:—Easter Bells, Henry III., The Village Fiddlers, A Sailor's Honour, A Den of Thieves, Pietro the Bandit, A Trip to New York, The Territorials at Newcastle, The Oxford and Cambridge Boat Race, Percy Buys a Dog, Knives and Forks of Silver, and How Happy Jack Got a Meal. The Cinephone film is well received, also The Three Sisters McQueen in illustrated song.

HOWARD HALL.—The Anglo-American Animated Picture Company continue their series of successes and score distinctly with their holiday programme this week. The programme of films includes Easter Bells, Holy Fire, The Witch of Seville, Northern Territorials, Peeps into Nature's Realm, Cupid's Darts, Painless Dentistry, Why Father Learnt to Ride, and The Treasure. The musical selections rendered by Mr. T. Heeley were heartily applauded.

CENTRAL PALACE.—The programme this week is a popular one, and includes the following talented artistes:—Voldham Brothers (the celebrated Dutch eccentrics), Wyn Wadham and her College Boys, Harmonizing Vocal Trio, and The Dancing Gilberts. As usual, the animated pictures shown so clearly on the screen by Mr. Mould's splendid kinematograph were enthusiastically received. The programme includes The Romance of a War Nurse, and R.I.P.

South Shields.

TIVOLI.—Another splendid series of pictures is presented at this hall this week, and including the following splendid productions:—Pirates and Buccaneers, Jack the Ripper, The Brigand's Daughter, The Trainer's Revenge, Oxford v. Cambridge Boat Race, Territorials at Newcastle, The Hat of Fortune, How a Suffragette Got a Husband, Pretty Girl Sells Hair Restorer, and Aunty Takes the Kids to the Country. The operator, Mr. W. de Redder, is one who is quite capable of the position of operator in such a large hall as the Tivoli. For some years he has been connected with kinematography and has considerable knowledge of electric apparatus. He was for three years the electrical engineer to the South Shields Empire Palace, and since has been connected with several animated picture shows. Mr. de Redder usually threw in his lot with newly commencing firms who were struggling their way into the public notice and helped to bring them into public favour. At the South Shields Tivoli he is held in great esteem by the entire staff and the large number of patrons of Mr. Black's popular hall.

PRUDENTIAL HALL.—The Imperial Living Picture Company are once more to the fore with an excellent programme of pictures. The dramatic subjects are especially good, including the second of the Pathé Frères Art series entitled "The Fear." This is splendidly supported by the Eclair Co.'s Morgan the Pirate film The Prophecy. The remainder of the programme includes The Sailor's Adopted Child, Shark Fishing in the North Sea, Trollhatten Falls in Winter, Mr. Absentminded, A Disastrous Oversight, Bridget's Evening Out, and The Donkey that Wasn't an Ass. The Cinephone is also well received.

ROYAL ASSEMBLY HALL.—For another week the Sovereign Picture Company have an extra special programme of films, which is well received by large audiences. There are a number of splendid dramatic productions including Pity and Love, The Face at the Window, and The Little Shepherdess. The comics include The Troubles of an Actor, and The Tramp's Awakening.

TEMPERANCE HALL.—A splendid programme of animated pictures is shown at this picture hall this week, including some of the latest and most thrilling modern productions. Among the pictures which elicited greatest applause were Miss Faust, When Lips are Sealed, The Mule Driver's Daughter, The Farmer's Grandson, Winter Sports at Stockholm, The Launch of the Voltaire, Anti-Irritability, Tot at the Ball, The Forgotten Umbrella, The Village Fiddler, and The Bewitched Room. The pictures were more easily followed and made doubly interesting by the lucid explanations of the lecturer, Mr. Moore.

COSY CORNER PICTURE HALL.—The programme at this picture hall this week is of the usual excellent style. Among the splendid productions, which were heartily received were Pathé's famous picture from the Odeon Theatre, Paris, entitled "The Gunshot." On Easter Monday a special matinee was held. An addition to the Cosy Corner staff has been made in the inclusion of Mr. E. Elsey as assistant operator.

BARING STREET (Lessee, Messrs. Hindmarsh & Hills; Manager, Mr. Hills; Operator, Mr. Gordon Tyrie; Lecturer, Mr. Hindmarsh; Pianist, Mr. Wm. Hall).—This hall has been reopened as an animated picture resort, and presents an excellent initial programme, including the following splendid subjects: The Persecution of the Huguenots, Magic Eggs, The Fisherman's Son, Bathing, I Will Have a Husband, The Sailor's Sweetheart, and The Wooden Head. The pictures are thrown on to the screen in an excellent and vivid manner by the up-to-date fire-proof machine.

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Dramatic **Code "Honslum"** **Length 492 feet**

How the Kids Got Even

A country groceryman places a seat outside his store for the convenience of his customers. The boys annoy him so much that he fixes a long stick with a pin projecting from one end, so that from inside by pulling a string he can jab them. The boys discover this, attach another string so that they can manipulate it from around the corner. The different occupants of the seat are given a good shock, then shown the string leading into the store. The victims enter and give the groceryman a good beating.

Comic **Code "Kideve"** **Length 325 feet**

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Touring the "Smalls."

After Mr. David Jamilly's entertaining articles about the Far East—that wonder-distilling other world of peril and adventure—any description of life in our own "back woods" might at first sight seem an unwarrantable impertinence; and yet, when we have de-hypnotised ourselves from the glamorous romance that veils in a kindly mysticism the labour sphere of Mencius, Buddha, and Confucius, we shall feel with Mrs. Jellaby's children, that the natives of Bhorriaboolagha on the left bank of the Niger must not be allowed to possess all the attention.

No! whatever the attractions of the Far East may be—and we have no doubt they are many and various—for some of us at least, Providence that has so long befriended here, must again be cozened of her substance. We cannot all proceed *en masse* to India or China, therefore let us be content with the recital of a humbler theme.

We know that the lands of sunshine and flowers are those par excellence for sheer dazzling profusion of scenic splendour, yet, as Seneca observes, "though you travel the world in search of the beautiful, you must take it with you, or you find it not."

You know Wordsworth, who surely was Nature's High Priest, standing upon Westminster Bridge at Sunrise declared, that "Earth hath not anything to show more fair"; to him, even the dingy wharves and deserted labour haunts of men and women acquired a deep human significance far transcending the outward poverty and meanness of their build—for him there was here revealed another page of this world's inscrutable drama.

What to the numberless thousands of passers-by seemed a perfectly uninteresting commonplace, to him was a vision of unutterable magnificence—a glance deep into the sacred epic of many-phased life.

To us, too, though we are not poets, or professing devotees of Emersonian abstraction, there need be no lack of interest in

the common round, the daily toil.

Look at the "smalls" for instance; who can be impervious to their spell? Why, what a vivid imagery of long-forgotten names, places and persons will instantly spring again into being, at the mere mention of such a term. Dante's vision comprised not more heterogeneous a spectral ensemble, than the motley mixture of parsons, hallkeepers, secretaries, schoolmasters, village publicans and others that contrive to yield their quota of interest to the *membra disjectra* of such an experience.

To all of us that have ever worked the "one-night" villages—whether operators, showmen, artists or other of the world's elect—how must the enjoyment of those glorious summer days, when business has been good, and life itself seems without discord, be happy in the retrospect!

At such times "the breezy call of incense-breathing morn" makes getting out of bed a positive pleasure instead of an irksome necessity, and indeed, might often induce one—long before the frying-pan feels eggs and bacon—to be up and about, inhaling the appetising nectar of the morning air!

At such times one believes with W. E. Henley that

"Life's a dream worth dreaming."

Of course, when we say the "smalls" we do not mean towns that squander their opulence upon lights in the main street, or the provision for fastidious pedestrians of pavements and kerbstones to denote the limit of the carriage way; we mean those groups of houses which are called villages situate,

"Far from the madding crowd's ignoble strife,"

where the Squire is a potentate not unlike Gilbert's Pooh-Bah and the parson an indisputable infallible Sovereign Magister.

Such places abound all over this merry land of ours, but I think more particularly in the southern counties—that happy hunting ground of small picture shows—but woe to the inexperienced exhibitor who offends either the above-mentioned autocrats! It were better for him to pocket the rent of the hall and depart at once.

We speak from experience (a practice by no means common with operators), for at one little fishing village not a day's ride from Exeter we submitted to the Lord of the Manse a programme which inadvertently included some—well, some scarcely edifying subjects from an ecclesiastical standpoint.

We got the hall, oh yes!—but only after paying the rent in advance—a precaution, no doubt, his prophetic instinct told him would be necessary.

Of course we do not mean to impute to him the absence of any encouragement given his parishioners to attend, but we opened the early doors to a strong north-easterly wind, which promptly filled every corner of the building.

The hall-keeper, too (a man with a wooden leg and, I should say, a steel conscience) insisted upon his half-crown before the doors opened—and "would not be comforted" until he got it. Moral—never pay anything in advance. *Experientia docet!*

But it is "Tact" that is at once the Alpha and Omega of all virtue when dealing with self-important people.

Always rise to the level of your auditor—so far as is possible under the circumstances.

If the letting of the hall rests with the schoolmaster, just expatiate upon the educational aspect of modern kinematography—how the boys may learn both with instruction and amusement the latest investigations of scientific research; also, if possible, trot out an unsolicited evidence of your erudition by a careful selection of Latin Platitudes—mention (quite casually, of course) the regrettable indifference of *ordinary* picture people to the beneficent influence of classic Greece (of which you know nothing!) If the aforesaid pedagogue does not fall upon your neck and weep for very joy at finding a kindred spirit it is not *your* fault.

Clergymen are, as a rule, very courteous and obliging to respectable exhibitors desiring the use of their halls. The Vicar of N——on-Pop——d, in Devonshire, is an instance of this.

We had taken the hall for three nights. On Thursday and Friday business was, to say the least, not good. Saturday the place was filled to overflowing, and the show had just started in full swing when it was found we were using the *only lime* (which had already one crack).

Now here was a fix! Of course we know that if any other operator had been there he would calmly have gone to the nearest railway cutting and cut a new lime, but we have never possessed such admirable fertility of resource. If the lime fell apart it meant "money back," which also meant heavy loss, as everyone would claim for a shilling seat in the confusion; then, again, the exchequer sorely needed the eight or nine pounds in the house to meet liability.

If these little things are sent to "try us" they will do admirably.

Well, fortune even smiles upon picture shows sometimes, for we had just played "The King" (whose photo possesses the unenviable distinction of dispersing audiences) when the lime fell in a powdery cloud in the lantern body.

If the audience could have seen through the white sheet as they were going out, they would have perceived two not very graceful figures performing a series of terpsichorean extravagances that would not have disgraced the Leeward Islanders. My partner (there was only two of us in the company), assumed the responsibilities of general comic man—a most unwarrantable assumption at times, a spectacle that might soften even Destiny to a sweet compassion!

The Vicar—not unnaturally astonished at such behaviour—when he had heard the particulars, not only refused to

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accept the stipulated fee, but constrained us both to accompany him home to supper.

Need I say we spent a most enjoyable evening, after partaking of a repast that—well, no telling tales out of school. Such an hospitable host might win the affection of a statue. One remembers at such times John Henry Newman's statement, that "after much reading and dwelling upon the subject, he awoke one morning and found himself a monophysyto."

Some people have got it into their heads that in dealing with clergymen they are waging war, if not with perfect simpletons, then with a legate of the arch fiend himself—between which two extremities lies a pretty comprehensive sphere of life and work.

Now this is a mistake, and it would be well for all people to clear their mind of so erroneous an impression, especially as that aged (but not venerable) joke about the "Comic Curate" is only now humorous to school-story authors, music hall comedians, and the like anomalous growths.

No doubt one *does* occasionally run up against a sour-visaged ascetic of the old order—who has exchanged courtesy for a clearer definition of the Logos; to whom all amusement caterers are a vulgar—almost profane—impertinence, a species of the common rabble to be treated with Pharisaical contempt.

Such people would, if they could (only they couldn't if they would) consign all who know not the works of the "Fathers," or have formed no positive conviction about the Phrygian heresy, to the bottomless pit, there to be tormented for ever *and* ever by ten-score thousand devils, or any similar courtesy they can think of to your person.

If you *should* in your travels meet with any such, expect neither help, goodwill, or any other virtue still possible among the sons of men, but leave them to chew their own baleful philosophy, and bolt by the shortest route to the next village.

But this is looking first on the dark side of things, and surely it behoves no man to be pessimistic while he can muster sufficient audacity to hope for the best.

Fortune is frequently—like Mr. Chevy Slyme—

"Waiting just round the corner,"

therefore, it is preferable that we rather inflate ourselves with vain expectancies, that suffer the well-spring of inspiring hope to dry up, congealed in the frigid desolation of forlorn perspective (order, please ! !).

Let us all be optimistic—it's quite easy, once you get used to it; imagine that "all things happen for the best," that all this life-encircling dissonance is an inevitable requisite so long as men go forth "conquering and to conquer."

We are all occasionally getting "floored"; all the greatest and most gifted of human kind have sipped the bitters of adversity—and shall *we* claim a special immunity ?

A gentleman well known in the kinematograph world (I think it was Mr. Fred Sumpter) once declared to me, after an unusually exhaustive argument on the purpose of misfortune, that "all great works are the progeny of affliction."

Now it is not our intention to discuss whether this is so; we only wish to point out that, in our opinion, all who can accept misfortune as being "for some good, by us not understood," possess a tower of strength utterly unknown to others without this persuasion.

So whether it be true or not it is certainly valuable.

But life is not *all* business and strife—it has its intervals of pleasure even for the most industrious of money-getters—intervals of relaxation from the narrowing environment of mean cares and aspirations, when the mind can play truant with the graces of Nature.

When we have been touring the "smalls" in the south, and fortune has been kind, how many glorious summer days have we spent among the fields and lanes far from the sight of bioscopes and such things, lying perhaps by the bank of some cool water brook listening to the song of birds and trying to feel ashamed at our incorrigible indolence !

The lovable Charles Lamb has placed it upon record that "no man with a pure mind could refuse apple dumpling"—a statement which for the honour of our kind we must ever struggle to believe, inasmuch as he would, *ipso facto*, be a churl of no measurable baseness that could steel his affection to such inviting fare.

In like manner we are certain that all who can find no enjoyment in scenic wealth must be witless, heavy-hearted things, fit only to sell bananas in the Mile End Road.

Let us not then, *all* go to the Far East either for business or pleasure—but the two are indeed inextricably woven to all sane men.

We had intended to discuss the prospects of business and the names of towns and villages where small shows might with advantage visit, but this we must now defer until a more suitable occasion, as space is of some importance in this paper, and even editors are apt to be irritable when sore pressed.

Lloyd Sheridan.

Sheffield.

Although trade is very bad in Sheffield, good business is being done in the picture halls. The vaudeville business is not in a very prosperous condition, proving the increasing popularity of the kinematograph. There are even now still a number of splendid openings for shows.——Central Hall (Proprietors, Messrs. Jasper Redfern, Ltd.)—Lucy of Lammermoor is the beautiful picture drawing crowds to the Central Hall. Such films as these will undoubtedly be the means of attracting higher class audiences, for such support is greatly needed in the kine trade. The Holy Fire, The Prestige of His Uniform, Catching Crocodiles, Baby's Chums, Vaccination Against Injuries, A Pretty Housemaid, The Servant of an Acrobatic Family, and the screaming comic The Two Pigtails complete the list. Miss Flo Burnett (vocalist), Hewitt and May in a smart musical act, and Harry Drew (the Welsh baritone) are the varieties.——The Grand (proprietors, The Vaudeville Syndicate; manager, Mr. A. W. Turpin).—Drummed Out is the headliner of the films shown by the Raymond Bio-Tableaux, and, judging by the manner it was received, military subjects should secure a hearty reception at the Grand. Rival Detectives, Children and Burglars, Handy Jack, The Kind Tramp, The Music Teacher, French Sailors, The Rival Detectives, and Clumsy Jim fill the programme. Mr. Barber, the operator, is very keen on showing a fine picture and is what we might term one of the Sheffield enthusiasts ——Theatre Royal, Attercliffe (Proprietors, The North of England Theatres Corporation).—Still doing good business at the Royal.—This week's programme has A Traitor in the Camp for the leader, supported by A Dumb Witness, A Duped Othello, Satan in Prison, The Barbarian, and that very humorous subject It is the House Decorator; also illustrated songs and up-to-date selections by the Cinephone. All were heartily applauded.——Hillsbro Palace (Proprietor, J. C. Brothwell).—Mr. Brothwell presents another interesting programme at the Palace, consisting of The Smuggler's Dogs, A Modern Diogenes, The Electric Belt, A Stray Dog, and The Villain Still Pursued Her, all of which met with applause. Variety is provided by Miss Dolly Everell (a smart little vocalist) and Lewis' Sketch Company in Ex-Convict 99.—— Imperial Hall (Proprietors, The Sheffield Bioscope Company; Manager, Mr. L. Shaw).—Another lengthy and well assorted list of films is again being shown here to very appreciative audiences. The list includes The Smuggler's Daughter, The Favourite and the Golliwog, Rip's Inheritance, Devonshire Cider, Alpine Winter Sports, The Wonderful Fertilizer, The Miracle of a Necklace, with the comic pictures. Tommy and the Stickitite and the same young gentleman On a Visit to His Aunt, which greatly amused the juveniles.——Albert Hall.—This week we have Sidney Carter's New Century Pictures at the above hall with a smart selection of humorous and dramatic films, including Wilbur Wright and His Aeroplane, The Irascible Shrew, The Revenge of Manuel, Moonlight on the Nile, Painless Dentistry, The Pet's Tea Party, Forgotten, The Electric Policeman, Anonymous Letter, A Mother's Protector, and The Merry Widow Waltz—a film worked to the best possible advantage by Messrs. Sidney Carter.

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New Films and their Makers.

Nordisk Films Co

A story issued by this company deals with the adventures of a girl who is turned from home by her father, an old salt, because she wishes to marry without his consent. The girl finds employment in a low-grade music-hall and is there seen one night by her lover. The latter meets her shortly afterwards and turns away in disgust, but visits the music hall again and waits for the girl to come out. When she appears she is accompanied by a gentleman and enters a carriage with him and drives away without speaking to her old lover, whereupon the latter draws a revolver and puts an end to his life.

Williamson, Dressler & Co.

Two Selig films, which are issued by this company this week furnish another illustration of the improvement in the artistic qualities of American made films. The Lion's Bride includes a number of remarkably fine scenes, and the story being one that "grips" right through, the subject should be a success. The subject is taken up mainly with the adventures of a maiden, who, betrothed to one man, elopes with another. The slighted suitor, apprised of his loss by his jester, slays the bearer of ill tidings and sets out in pursuit with a body of men-at-arms. The chase is excellently represented. The fugitives at last arrive at a castle and enter, the drawbridge being pulled up after them. A number of the pursuers swim the moat and lower the bridge and a battering ram is brought into play with the aid of which they make an entrance to the castle. This is, perhaps, the most effective of several admirable pieces of staging. The fugitives are overtaken at last, the pursuer slays his rival, and the girl is consigned to the lions—a dramatic climax.

The remaining film is a short comic with the title The Hindu's Ring. A tattered tramp comes across a statue of a Hindu woman with a ring on one of the fingers. He pulls it off and at once the statue becomes alive and attempts to regain its property. The tramp takes to his heels with the statue following and an amusing chase follows, the tramp involving numerous other people, including a number of boys bathing in a mill pool, who "robe" themselves in barrels, a policeman and others, but all his efforts to elude his pursuer are futile and after a tumble from a house top into a butt of water, he dashes the ring to the ground, whereupon everything vanishes in a cloud of smoke and he wakes up to find himself sprawling on the ground at the base of the statue, which now shows no sign of life.

J. F. Brockliss

The Birdnester opens with an accident to a gipsy girl, who, birdnesting on a precipitous cliff, falls over the edge and is discovered at the foot insensible by a young man who happens to pass with his fiancee—the daughter of the village doctor. The gipsy girl is carried to the latter's house and is soon convalescent. Her rescuer is seen to be neglecting his sweetheart for the gipsy—to the chagrin both of the former and of the latter's fiancee. A duel occurs between the two men, which is interrupted by the gipsy girl, who throws herself between them and receives a mortal wound. The last scene shows "Repentance"—the lovers reconciled.

"The Other France"—Algiers—is illustrated in a short travel subject by the Lion Co. All the characteristic scenes of the native town are to be seen—a baby camel wandering on the canal bank with its mother, a camel caravan and a parade of the military on spirited Arab steeds.

Urban Eclipse-Radios

The films issued by the Urban Company at different times illustrating naval subjects already form one of the most successful series of subjects in the history of the trade. They receive a notable addition this week in Life in the British Navy, which is devoted to the everyday details of the ordinary tar's life, and for which we prophecy as great a success as any which have preceded it. The photography is excellent throughout—in parts of that stereoscopic quality which was so noticeable in the "Dreadnought" picture, and the subject matter varied enough to suit the most exacting. The opening shows the launch of a mammoth battleship—which is afterwards seen in harbour fully equipped. The sailors are next seen making their way to the jetty with their kit bags to join the ship, and, embarking in large boats, are soon towed out to the battleship, of which a fine view is secured from a boat travelling round it. A view on a destroyer is next given—the vessel then steaming up to the larger vessel. The operation of coaling is the subject of another scene, and then come a series of views at close quarters of life aboard, beginning with inspection and rifle drill and ending with big gun practice—the latter a remarkable series of photographs in which the loading, aiming, and firing of the guns are shown on a large scale, the recoil of the tremendous weapons being distinctly seen. This is a film which an audience should cheer to the echo in these days of discussion of naval matters.

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Canadian Winter Sports, from skating to racing in dog-sleighs, are illustrated in another film of this company. A winter carnival is illustrated in the first scene—a series of gaily decorated sleighs carrying competitors in all sorts of costumes passing close to the camera. Racing in sleighs drawn by two horses is the next sport, followed by tobogganing, snow-shoe racing (a quaint sight from the awkward gait of the competitors), and bob-sleighing. The quality is good.

In The Magic Carpet the famous magic carpet of the "Arabian Nights" is graphically and realistically portrayed. Seating himself on the carpet in the wilds of Arabia the sorcerer is transported to England, where at the entrance to a jeweller's shop the enchanted material is temporarily left by its owner. The thieving propensities of a tramp start the fun, and the innumerable people who in turn come under the carpet's mysterious power meet with adventures of an extremely comical nature. Its antics are marvellous to behold—even travelling roley-poley fashion with one of its victims across a railway track immediately in front of an express train, up and down walls, roofs, etc., before it is once more under the guidance of its master, who has defied all the laws of gravitation in effecting the capture of his treasure.

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The Captain's Honour introduces some highly effective scenes of shipwreck and rough seas. The story is that of the captain of a vessel who, while enjoying a meal in the company of his wife and child, receives a wire ordering him to join his ship for an immediate voyage. He does so, and subsequent scenes show that the vessel has by some misadventure been laid up off the shore. The picture has evidently been taken at an actual wreck—the scene as the captain, who has refused to leave the ship with the rest, clings to the fast-sinking vessel with waves dashing over him every minute, being decidedly striking and dramatic. At last, realising that the vessel is doomed, the captain, after putting his dog into the water to carry a note asking for help to shore, dons a lifebelt and jumps into the water. His insensible body is washed ashore and recovered by the helpers brought by the dog. First-aid disclosing signs of life, the insensible man is carried to the local doctor's house and given further attention, and his wife also being summoned, is soon convalescent. For the scenes of the wreck and its final breaking-up alone this subject is well worth inspection. The quality and toning are good.

R. PRIEUR.

Cyrano's Adventures. In the first scene we see Cyrano taking leave of his father, who gives him his blessing and his sword. We next see the temple where men are conversing when Cyrano appears. He is recognised by one of the men and given a note which he takes to the General. During a conversation one of the men passes a remark about Cyrano's nose. Cyrano in an instant has his hand on his sword, but instead he challenges the man to a duel, in which the man is killed. In the public place a band of men capture a princess, from whom she is rescued by Cyrano. Soon after he is called to war, in which he is victorious. During Cyrano's absence a man comes to the palace and asks for the hand of the princess, but it is already given to Cyrano. On coming back Cyrano kisses his love's hand which infuriates his rival. As Cyrano comes along the road, a servant of the rival fells him to the ground. After being taken into the tavern, he kisses his love and dies.

An Alpinist's Adventure. A lady seeing an advertisement in the newspaper about a party going to the Alps decides to go also. After donning her dress she makes her way to the Alps. After falling over rocks and knocking over people she is finally captured by brigands. In the middle of the night she escapes, but without her clothes. Running along the road she meets a bill poster, who, after painting her with his brush, covers her with bills. In this state she reaches home and is forgiven by her husband.

Cines Co.

The Day of Rest illustrates, in a satirical vein, the "quiet week end" which is enjoyed by the average man with a wife and a large family. The hero, a clerk, is first seen in his office on Saturday morning, reading the paper until closing time arrives. Then he makes his way home and begins his "holiday" by running errands for his wife. Sunday morning arriving, father is left to dress the twins, and after washing up the breakfast things, is sent out to hire a carriage, in which the whole family sets out for a country ride. The load is so great that the horse cannot proceed at anything beyond a trot, and father is deputed to assist the animal by putting his shoulder to the rear of the carriage. He pushes vigorously until a wheel comes off and then piles the family on a barrow and pulls them home. The concluding scene shows the exhausted man entering the office on Monday morning, and after a perfunctory glance through one or two of the books, sinking into an easy chair and indulging in a sound sleep.

CRICKS & MARTIN

A Man Housemaid.—We have noticed the demand for genuine comics and are pleased to see our friends at Mitcham have struck a vein of good homely fun in this production, which will undoubtedly figure on many a bill in the near future. A comparatively short subject makes it just the attraction so many buyers are looking for. A lady and gentleman having experienced the usual trouble of obtaining a suitable maid, decide to try a man servant. Hubby sees an advertisement, and explaining to his wife, hurries to the "Registry Office for Male Servants," where he explains the situation to the principal, who orders four likely applicants of different nationalities to step forward, and after a careful inspection a Frenchman is selected to fill the post. The new servant is duly handed over to the care of the wife, and the husband leaves for business. The lady finds her new help little improvement on the discharged maid, with the exception that he is very polite, and has the idea that throwing kisses and making love are the most important part of his duties. Some very funny situations occur during the discharge of his duties, and while cleaning the grate, he makes himself in such a state, that the wife proceeds to wash him before the return of her husband. The close proximity of the lady is too much for the Frenchman, who seizes the opportunity, and putting his arms round the lady's waist, draws her on to his knee just as the husband returns, whose rage at such behaviour is better imagined than described, and he at once proceeds to soundly thrash the new servant, the uproar proving too much for the wife, who falls fainting in a chair.

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The Haunted Chess Player is an amusing short film from this Company. Two young men are seen engaged in a game of chess in a café, which ends in the usual way by a "checkmate." The defeated man leaves the place pondering over his defeat and absorbed in working out a method by which he might have got out of the corner, takes advantage of every flat surface he comes to to play out the ending again. As may be imagined, this gets him into trouble with many people—including a pair of lovers and an old market woman. Entering another restaurant his madness takes an acute turn, and he sees a huge white knight in the middle of the

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room. Fleeing, he makes a call on his fiancée, but going to embrace her finds himself grasping a "pawn" six feet high. He then makes his way home and jumps into bed, but even here is not free from delusions, a board arranging itself on the counterpane and the men taking up position and going through a game.

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Vitagraph Company of America

The Honour of the Slums.—A drunken man, disregarding his wife's pleadings, leaves the house and, followed by the wife, makes his way to a public-house. The woman makes another attempt to persuade him to come with her, but is roughly pushed aside and returns home, where, reviewing her cheerless life, she determines upon suicide. Returning to the street she encounters a Salvation Army band and is persuaded to join the Army. Part of her duty is to enter saloons selling the Army's paper, and in one of these places she meets her husband. The latter attempts to strike her, but is arrested, after a fight with the barman, and taken to hospital. Here he is visited by his wife, and her kindness makes so strong an impression on him that on his discharge he enters the mission and, hearing his wife speak, repents of his past misdeeds and is accepted as a recruit by the Army officers.

How the Kids Got Even.—A short comic film illustrating a prank played on a country grocer. The worthy man has put up a seat for his customers outside his store, and this is used so much by the boys of the village that he rigs up a long pole with a needle in

the end and uses it to stir up the youngsters. The latter soon discover the scheme and turn it against its inventor by using the pole at the expense of the customers who make use of the seat—the latter, imagining the grocer is the culprit, entering the store and upsetting his wares.

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A Glimpse of the Far East.—Coaling Ship at Nagasaki.—It is most striking to see line after line of men passing along baskets of coal; the rapidity with which the week is done is very noticeable passing a Tramp at Night.—The slow sailing vessels appear quite eerie coming towards us and passing. Buffaloes Feeding at Galle Fall, Ceylon. This is an especially fine herd of animals grazing, and appear quite still and unattentative while the camera is upon them. Rough Sea at Ceylon.—The operator was fortunate to secure a picturesque rocky spot with a heavy sea rolling in this scene. Moonlight on the Lake is a pretty picture and quite a contrast to the former views, the water being perfectly still and even giving all kinds of weird reflections. The Ceylon Government Railroad.—This is a most up-to-date railway; the road seems good, and the place is naturally extremely beautiful. A fine view of the full train is obtained as it passes along in front of the camera.

The Bailiff and the Dressmakers.—A couple of dressmakers are told to "quit" by their landlord. The girls are angry at his peremptory methods and refuse to budge. The girls glancing out of the window see their young men approaching, and throw a note to them. The men are told by their sweethearts to fetch a short ladder, which they quickly do, and mounting jump in at the window, pulling the ladder after them. They fix the ladder under the window, and then fasten up all the doors. The landlord soon appears on the scene with his myrmidons, and they at once rush for the ladder, only to find it fall on them as soon as they touch it. One endeavours to climb the waterspout, but it gives way under his weight and he falls over with a tub of water on top of him. After several vain attempts to enter by the window they all rush at the door, and with an united effort burst it open. Meanwhile, all inside the room have hidden—the two girls inside a wardrobe, one of the men in an ottoman. and the other sits on a box and is covered up with material to resemble a chair. The bailiffs and their employer rush into the room and are astounded to find it apparently empty. They spy the man in the ottoman, and immediately secure him by sitting on top. The girls are heard giggling, and they are fastened in, and to make doubly sure both hiding places are nailed up. The two hirelings then sit down comfortably at the table to eat, while their employer goes out to fetch a policeman. Left alone, the pair feed on awhile, when one of them retires to sit in a chair. He is immediately seized by the hidden man, doubled up, and roped. Rushing at the other bailiff he soon makes him secure, and in a twinkling releases all his comrades. They then put the men in their late hiding places and shoot them out at the window. Putting on their hats and cloaks the four then leave the house, taking all the valuables with them. The landlord upon returning with the officer finds the room cleared, but they are astounded when they pull out from the boxes their poor wretched-looking bailiffs.

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